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AMERICAN ART NEWS.

Vol. V. No 28.

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EXHIBITIONS.

Astor Library.—Exhibition of Oriental carpets. Engravings, etchings and wood cuts by Robert Shaw. Views of historic sites issued by Colonial Society of America.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Paintings by the Barbizon artists.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Paintings by American artists, April 29 to May 11.

Collins Galleries.—XVIII. Century French prints. Antique silver-plate, etc.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Portraits by masters of early American School.

Féral Gallery, Paris.—Ancient and modern paintings.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Estates of F. W. Guiteau and Nancy G. Howe. Collection of antiques of B. Blumenthal, April 30-May 6.

Fishel, Adler and Schwartz.—Exhibition of miniatures by Hugh Nicholson.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelain, French furniture.

Holland Art Galleries.—High class modern paintings. View in old Rome by G. Pannini.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Exhibition of water colors by Winslow Homer.

Leicester Galleries, London.—Masters of mezzotints. Examples by XVIII Century masters. Paintings by Adrian Stokes.

Lenox Library.—Prints by American artists.

Macbeth Galleries.—Paintings by Carleton Wiggins, to April 27.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Paintings by Augustus Koopman, through April 30.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—Exhibition of paintings by W. L. Lathrop, April 11-27.

Noé Galleries—Barbizon and modern Dutch paintings.

Oehme Galleries.—French and Dutch paintings.

Pratt Institute.—Exhibition of ornamental work in wood and brass by Edward F. Caldwell & Co.

Ralston Galleries.—Works of Art.

Sivadjan Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Williams (Max) Gallery.—Special sale old and modern prints, etchings and oils.

SALES.

Fifth Avenue Art Galleries.—Estates of F. W. Guiteau and Nancy G. Howe by order of executors. Collection of B. Blumenthal May 6-11, at 2.30 P.M.

A special cable to the New York American from Paris says the famous picture of Renoir, the impressionist, "La Famille Charpentier," recently bought by Durand-Ruel and Sons at the Charpentier sale, for 92,000 francs (\$17,000 or with fees added \$18,480).



LA FAMILLE CHARPENTIER

By P. A. Renoir

Recently purchased by Metropolitan Museum.

has just been ceded to the Metropolitan Museum of New York. A representative of the museum, it is understood, is conducting negotiations at present for the purchase of a splendid specimen of the work of Jan Matsy's son, Quentin, the subject being "The Healing of Tobias," of which a duplicate, by the Flemish master himself, is now in the Brussels Museum.

The Renoir canvas, the first by a so-called impressionist painter, the Museum has ever purchased and which is reproduced on this page, is the well-known group portrait of Mme. Georges Charpentier and her two little daughters, painted in 1878 and shown first in the Paris Salon of 1879. Georges Charpentier, who died a year ago, was one of the principal French publishers. His important collection of pictures was sold at auction in Paris recently, and this canvas brought the highest price, 84,000 francs. The usual auction fees brought the total cost to \$18,480.

Bonded Exhibition Pictures Offered For Sale.

Some weeks ago Mr. Herman Schaus, the well-known New York art dealer, protested in a published interview against the offering for sale by Mr. Charles M. Kurtz, director of the Albright Gallery of Buffalo, of modern German pictures, imported by the gallery free of duty and bonded as for exhibition purposes only, not only at Buffalo, but when shown in Chicago and elsewhere.

Mr. Schaus in this same interview asked why the same principle of importing pictures duty free for exhibition purposes only was not accorded himself and other art dealers as to Mr. Kurtz, who, he asserted, was, through his importation and sale of these pictures, himself a dealer?

To this Mr. Kurtz retorted in his publication, known as Academy Notes, with a rambling general denial of the charge that he was, or is, a dealer and a general attack on art dealers as actuated by selfish motives, etc.

That Mr. Schaus had good ground for his statements and charges would seem to be proven by the revelations made by Mr. Frederick Morton of Chi-

lovers, conceived the idea of importing, for exhibition only, a representative collection of modern German canvases.

He intended to pay every expense of the exhibit, which was estimated at \$50,000. He corresponded with noted German painters and collectors in order to secure a thoroughly good exhibit.

When Mr. Reisinger went to Munich last Summer he was astonished to find that Director Charles M. Kurtz, of the Buffalo Albright Gallery, had been soliciting pictures for an exhibition at Buffalo last Autumn. These pictures, he also is alleged to have told the artists, he intended placing in the art museums of Chicago, St. Louis, Indianapolis and Washington.

As Mr. Reisinger had told Mr. Kurtz of his plans earlier, he was vexed, and sent for that gentleman.

Mr. Kurtz the previous year had imported a collection of pictures by the Glasgow painters, and shown them at Buffalo and other Western museums. These also were imported under bond. He is said to have sold several. Mr. Kurtz did not satisfy Mr. Reisinger as to his plans, and the latter, not wishing to engage in a controversy with him, abandoned his plan.

Kurtz Encountered Difficulties.

Meanwhile Mr. Kurtz found his task a hard one after the German artists learned that Mr. Reisinger had been forestalled in his purely artistic benevolent purposes, and several of the most representative painters refused to loan their works. But he proceeded, and is said to have filled up the number of pictures he deemed necessary to complete the collection from the gallery of a New York dealer in modern German paintings.

"For several months, says Mr. Morton, 'a press propaganda for the coming exhibition was carried on by Mr. Kurtz in his own publication, 'Academy Notes,' and through friendly writers on the daily papers of New York and Chicago. Early in December, 1906, the pictures were brought into New York, and on December 17 an oath was taken that they were not for sale and would not be offered for sale. In consequence of this oath the pictures were admitted by special provision of law, and on December 26 were put on exhibition and, it is said, sale at the Albright Gallery in Buffalo.

"Specific instructions appertaining to sales, it is said, were issued to prospective purchasers.

"According to the account, on January 20 the pictures were sent on a circuit of four other public institutions to be put on exhibition and offered for sale. More were sold and profits expected and taken, as is shown by an inspection of the entry and sales prices. According to the official report of the Collector of Customs at Buffalo, no permit, as is required, was issued by the Secretary of the Treasury, allowing the Albright Academy or its agents to sell the works that had been admitted free of duty under a provision that precluded their being sold or offered for sale.

From an investigation in Chicago of the invoices of these pictures it has been found that they were valued at a total of \$85,616. According to prices given by the selling agent they were scheduled at a total of \$120,043, which would mean a gross profit, if all were sold, of some \$39,168.

Expenses Comparatively Light.

"If all the pictures were sold," continues Mr. Morton, "the duties to be paid would be \$12,128; the cost of packing, marine insurance and transportation from Germany to Buffalo would be about \$10 or \$12 a picture, or \$1,200 for the lot, and the cost of selling at Buffalo nothing to the promoter, Mr. Kurtz, or 10 per cent. if sold by the museums of Buffalo where exhibited.

"The total expense, therefore, would hardly exceed \$15,000, including duties and changes, and this would leave a balance of \$25,000, or, say, \$20,000 net for pictures sold. Pretty good killing for the enterprise of a summer vacation, or an off-institutional season."

A special cable to the New York Times from Berlin says: Art circles here are much surprised by the announcement that the Kaiser has bestowed the title of professor on the extreme Secessionist, Walter Leistikow, the well-known painter. This act appears to show that his Majesty is growing more tolerant of modern art tendencies.

ANNUAL FAKIRS' STUNTS.

Anthony Comstock—not the real Anthony, but a “fake” Anthony, made up to wonderfully resemble the “only original”—personated by Anthony Ewer, a former student in the Art League, auctioned off the “fakes” in the National Academy of Design pictures at the annual auction of the “Gumpwillie Fakirs” at their sixteenth annual sale in the Art League rooms in the Fine Arts Building, April 18.

The “Fakirs” have no love for Mr. Comstock, who last summer caused the arrest of the young woman secretary of the League on the charge of having sent through the mails copies of the Art League’s monthly magazine containing reproductions of certain studies from the nude made by students in the life classes, and seized hundred copies of the publication.

Last evening they took their revenge, and right merrily did they “fake” Comstock, amid roars of laughter from an audience made up of artists, art lovers and students, the last all grotesquely costumed, auction off the most unblushing “fakes” in Warren B. Davis’s two nude pictures, “The Way of Life” and “The Source,” in the Academy display.

The audience hugely enjoyed the take-off on Anthony Comstock, and Mr. Ewer, in a conventional frock coat, gray trousers and white tie, with the bald head and bushy, gray sidewhiskers of the original Comstock, looked strangely out of place, surrounded as he was by clown, pierrots and pierrettes, “fake” policemen, sailors, soldiers, etc., especially when he held up to the gaze of the audience the nude “fakes.”

At the conclusion of each sale the “fake” band beat the drums and sounded the trumpets, and the audience cheered. Messrs. Quincy Scott and Harry L. Hoffman also acted as auctioneers of the “fakes.”

In the audience were Samuel T. Shaw, better known as “The Fakirs’ Friend,” donor of the prize of \$50 for the three best “fakes,” and who will give his annual dinner to the men “fakirs” at the Salmagundi Club early in May; Wilhelm Funk and other well-known artists, several of whom were liberal buyers of the “fakes.”

Among the best “fakes” sold were one on Sargent Kendall’s “Interlude,” which brought \$2; on John De Costa’s “Pierrette,” bought by W. C. Demorest for \$3.10; on Edward C. Deming’s “Spirit of Famine,” which sold for 67 cents; on B. C. Porter’s “Portrait of Miss Vivian Gould,” \$3.99; W. Cotton’s “Princess,” sold to Mrs. Homer St. Gaudens for \$1.30; Emil Carlsen’s “Cannon Mountain,” 50 cents; Irving R. Wiles’s Portrait of Julia Marlowe, \$1, and E. T. Couse’s “Union Signal,” faked by “Pop” Baker, \$13. This last was the best “fake” in the auction.

IN THE ART SCHOOLS.

Several gifts have recently been presented to the New York School of Applied Design for Women, 200 West 23rd street. Among the recent presentations are two scholarships of \$50 each from Mr. William Bunker. Mrs. John C. Eno has given \$30 with which to buy tables for the new school building. Dr. I. Wyman Drummond has contributed \$35 with which to rebind books for the library. He has also given a valuable book entitled “Historic Dress of the Clergy.” Two volumes “Methode de Composition Ornaments,” by Grasset have been presented by Edward H. Wales. A beautiful book, bound in vellum, of Roman photographs, has also been presented by Mrs. Colgate Hoyt.

The Catskill Mountain region has always appealed to lovers of the picturesque in nature, and the choice of the romantically situated and beautiful little village of Woodstock, Ulster County, New York, for the Byrdcliffe Summer Art School, would seem to be an excellent one. The school will open July 1 and continue until September 15, and will be under the able and experienced direction of Leonard Ochtman in painting, while L. H. Martin will teach a class in metal work. Woodstock has a large studio, workshops, library and good boarding house for students.

BOSTON.

In consequence of the interest shown in W. L. Taylor’s illustrations the time of the display has been extended for another week at the Boston Art Club. The “Palm Series” is the finest group shown. Other groups are the two Longfellow series and “The Western Series,” forty-two pictures in all.

The joint exhibition of mid-winter sketches by Charles H. Woodbury and Herman Dudley Murphy in a local gallery opened on Monday. The showing is not a large one. The subjects are mainly the snow-covered mountains in the vicinity of Jaffrey, N. H.

In this same gallery the Wardle pastel studies of animals are still on exhibition.

William Baxter Closson, the wood engraver and well known for his pastel portraits, was married on April 20 to Grace Kendall, daughter of Edward Galland of Washington.

THE KENDALL SALE.

One of the smallest and yet choicest collections of pictures that has come to the auction rooms in New York in many a day was sold by Thomas E. Kirby at the American Art Galleries, No. 6 East Twenty-third street, April 19. It was made up of twenty-nine pictures, sixteen oils and seventeen water colors, by modern Dutch painters of note, with one by the late Fritz Thaulow, and was owned by Mrs. Anna N. Kendall, of Lamoille, Ill.

Most of the pictures came from the recently dispersed Staats Forbes and Alexander Young collections, the latter sold in Paris last summer, so Mrs. Kendall did not long possess her treasures.

The total obtained for the twenty-nine pictures, \$44,390, was not, however, a large one, considering their quality and the popularity of the Dutch school. That it was not larger, even at a closing season’s sale, was due undoubtedly to Wall street depressed conditions.

W. Scott Thurber, the Chicago dealer, paid the second highest figure, \$3,550, for Jacob Maris’s “Barges-Ville-irre,” a water color, and also \$3,000 for Mauve’s “Nature,” again a water color. He also secured Willem Maris’s “Ducks and Ducklings,” by many considered the gem of the collection, for \$2,750.

The one Thaulow, “Bridge at Verona,” an admirably painted canvas, but not a typical example, went for only \$2,000 to Mr. Billings.

Titles of pictures, names of artists, names of buyers and prices paid follow:

“Dutch Baby,” Bernard de Hoog; C. K. G. Billings	\$230
“An Old Doorway,” J. Bosboom; C. K. G. Billings	350
“Brood of Ducklings,” W. Maris; C. K. G. Billings	500
“Church at Leyden,” Bosboom; W. Scott Thurber	700
“A Peaceful Day,” J. H. Weissenbruch; C. K. G. Billings	850
“Tending the Flock,” A. Mauve; C. K. G. Billings	1,450
“In a Garden,” J. Maris; James G. Shepherd	850
“Returning from Work,” J. Israels; C. K. G. Billings	1,275
“The Only Charge,” A. Mauve; Mrs. Schmid	1,450
“The Young Mother,” J. Israels; C. K. G. Billings	1,375
“Church Interior at Dordrecht,” J. Bosboom; C. K. G. Billings	1,025

“The Gaffer’s Cow,” A. Mauve; Scott Thurber	1,650
“The Bashful Sutor,” J. Israels; C. K. G. Billings	1,500
“The Edge of the Wood,” T. de Bock; C. K. G. Billings	750
“The Young Mother,” J. Israels; C. K. G. Billings	1,750
“A Restful Day,” T. de Bock; James G. Shepherd	1,530
“The New Baby,” B. J. Blommers; J. S. Andrews	1,550
“Barges—Ville Gierre,” J. Maris; W. Scott Thurber	3,550
“A Hazy Day,” J. Weissenbruch; W. Scott Thurber	1,800
“First Steps,” J. Israels; C. K. G. Billings	4,300
“A Cloudy Day,” T. de Bock; Arthur Tooth & Sons	875
“Beech Woods,” T. de Bock; C. K. G. Billings	1,000
“Nature,” A. Mauve; W. Scott Thurber	3,000
“Approaching Storm,” T. de Bock; W. Scott Thurber	1,500
“The Latest News,” A. Neuhuys; Otto Burnett (agent)	3,050
“Children of the Beach,” B. J. Blommers; C. K. G. Billings	1,700
“Ducks and Ducklings,” W. Maris; W. Scott Thurber	2,750
“The Simple Life,” B. J. Blommers; R. H. Lorenz (agent)	1,650
“Bridge of Verona,” F. Thaulow; C. K. G. Billings	2,000

THE BRANDUS SALE.

One hundred and thirty-nine old, and modern, foreign pictures, forming the collection assembled by Mr. Edward Brandus, were sold at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, April 17 and 18, by Mr. James P. Silo, for an announced total of \$235,145.

The new and handsome galleries were well filled each evening with an audience that included many well-known people.

The highest figure of the first evening’s sale, \$4,350, was paid by Mrs. Josephine Mooney for an Isabey, “Return of the Fisherman.” For \$3,800, Largilliere’s “Marquise d’Imfroite” was secured by Mr. Lamb. A good Van Marcke went for \$2,950 to Mr. W. A. Leavitt, and a Meissonier, an excellent example, was sold for \$2,575 to Mr. D. Matthews.

The low figure, \$700, brought by a Gaston La Touche, the winner of the gold medal at Pittsburg, was a surprise. A typical Munkacz sold for only \$1,150. A good Diaz, “The Fortune Teller,” for only \$1,410, and a Troyon for only \$650. Mr. C. P. Burnham secured an excellent Sir Thomas Lawrence for the low price of \$1,360, and Sir Peter Lely’s “Duchess of Portsmouth” brought only \$400—a ridiculous figure. Several portraits by the early French masters sold for a song.

Second Night’s Sale.

The second evening’s sale was full of surprises. Two pictures by A. Schulz brought only \$50 each, and one by A. Torres \$90. On the other hand, the Alma-Tadema went to an unknown buyer for \$18,100, and “The Rainstorm,” an early example of Corot, was bought by Mr. T. Simmons for \$16,000.

Largilliere’s great portrait of Mme. Lambert de Thorigny went to T. J. Blakeslee for \$14,000, and the well-known and much-advertised portrait of La Pompadour as a Sultana, by Carle van Loo, brought only \$9,600, at which figure it was secured by Mr. Louis J. Ralston.

For the fine Diaz, “Fox Hunt in the Forest,” Miss G. Barringer paid \$12,200, and another Diaz, “The Wood Gatherer,” went to Mr. George C. Eaton for \$10,100. A landscape by Jules Dupré was brought by Mr. W. S. Travers for \$11,100, and “Shepherdess and Flock,” by Jacque, went to Mr. C. A. Dix for \$9,100. Rosa Bonheur’s “Deer in the Forest” was bought by Mr. W. T. Evans for \$8,950. Henner’s “Mignon” went to Mr. John Pfenning for \$5,600.

The Pictures Sold.

The artists, the titles of the pictures sold that brought over \$100, buyers’ names and prices, follow:

“Reading,” E. Loup; Mortimer Turner	\$130
“Sunset,” H. Delpy; E. Maitland	150
“Seine at Portmort,” C. H. Delpy; J. G. Ward	165
“Virgin and Child,” Spanish School; O. Sutherland	180
“Battle of Rephidim,” N. Poussin; A. Patterson	380
“Landscape,” J. C. Gassin; R. W. Elliott	1,300
“Fishing Boats,” K. Daubigny; L. A. Lanthier	130
“Eleonora de Valois,” F. Zuccherro; D. Wilcox	400

“The Standard Bearer,” C. Detti; Mrs. Rankin	730
“Miss Melville,” John Ople; J. B. Speed	135
“Duke of Marlborough,” attributed to Mignard; J. C. Crosby	170
“Farm on River,” F. Ede; J. G. Ward	150
“Shepherd and His Flock,” F. Ede; R. M. Haan	135
“Virgin and Child,” Spanish school; J. G. Ward	200
“Portrait of Brooks Watson,” J. Van der Banck; P. Lowrey	250
“Return from Pasture,” Julien Dupre; J. Beardsley	380
“Napoleon and Francis II. at Presbourg,” L. Kratke; F. S. Glover	350
“La Duchesse d’Aumont,” Claude Lefevre; L. A. Lanthier	350
“Young Girl and Her Dog,” G. Harlow; E. L. Fox	390
“Intrigue,” Casanova; Mrs. A. Davis	208
“An English Landscape,” Robert Ladbroke; T. Zimmerman	175
“Marquis de Montecucoli,” Pourbus; F. G. Ward	280
“Queen Christine of Sweden,” Mignard; Ed. F. Henkle	165
“Ruins in Italy,” J. B. Corot; J. T. Frawley	600
“Duchesse de Lesdigueres,” R. Tournieres; R. M. Haan	375
“View Near Tivoli,” Wilson	225
“The Bosphorus,” F. Ziem; P. Caswell	1,350
“Feeding the Chickens,” C. Troyon; E. Carpenter	650
“Madame de Colande,” Vestier	380
“Young Girl,” W. A. Bouguereau; D. J. Darling	1,700
“Vessel Entering Scheldt,” J. B. Jongkind; James Rice	1,350
“Madame de Valence,” Rigaud; R. M. Haan	280
“Henry II.,” F. Clouet	280
“La Clairiere,” Diaz; T. J. Blakeslee	1,300
“A Musical Nobleman,” F. Roybet; J. Fox	1,150
“Madame de la Belle-Isle,” J. B. Le Prince; R. M. Haan	180
“Duchess of Portsmouth,” Sir Peter Lely; P. W. Palmer	400
“Spanish Dancing Girl,” A. Torres; — Hirschberg	150
“Bellevue Her Not,” A. Torres; R. M. Haan	215
“Marquise de Louvois,” J. B. Santerre; Wm. Licher	165
“Marquise d’Imfroite,” N. Largilliere; W. J. Lamb	3,800
“Coast Scene, near Honfleur,” R. P. Bonington; P. Lowrey	330
“Home Life,” M. de Munkacz; P. Lowrey	1,150
“Daughter of Charles Binny,” Sir Thomas Lawrence; C. P. Burnham	1,380
Portrait of Empress Elizabeth of Russia, Louis Legrand; S. Bradley	525
“The Fortune Teller,” Diaz; E. Carpenter	1,410
“La Grotte aux Cygnes,” Latouche; Bartlett	700
“Dame Cornelius Van Eoof,” Van Mierevelt	1,350
“Madame de Louvois,” Danloux; R. M. Haan	170
“Harvest Time,” Aime Perret; Larkin	1,200
“River and Landscape,” Aime Perret; A. N. Adams	300
“Mlle. de Puigny,” Quentin-Latour; C. Loring	170
“Innocence,” Boucher; N. G. Williams	240
“Cattle and Landscape,” E. Van Marcke; William Leavitt	2,950
“Louis XIII., Cavalier,” Meissonier; D. Matthews	2,575
“Dutch Woman,” N. Maes; Mrs. Golding	305
“Virgin and Child,” Ecole Ombrienne; D. Matthews	190
“Return of Fishermen,” Isabey; Mrs. Josephine Mooney	4,350
“Cardinal Ferdinand de Medicis,” Gaetano	356
“Pool at Ville-Frard,” A. Schulz; Samuel Thorne	70
“View at Montigny,” A. Schulz; John Hoge	120
“Portrait Young Girl,” J. B. Guerlin; Ashworth	125
“Landscape,” Salvator Meili; F. Henderson	110
“Garden Party,” A. Monticelli; F. Demarest	140
“Montmorency—Duc de Luxembourg,” Rigaud; C. Ludington	115
“Summer,” N. Coppel; Mrs. J. Hamilton	95
“Banks of Seine,” C. H. Delpy; P. S. Dudley	240
“View at Tournedo,” G. H. Delpy; E. R. Carse	305
“Miss Caudwell,” Francis Cotes; A. L. Lanthier	405
“St. Mark’s Square, Venice,” J. Marieschi; T. J. Blakeslee	130
“Leaving for Promenade,” Isabey; W. Jones	2,850
“Marriage of Convenience,” Latouche; F. Mitchell	650
“Madame de Roissy,” Carle van Loo; W. J. Chisholm	675
“Eleonora Gonzaga,” Vecchio Palma; J. C. Crawford	1,725
“Canal Near Rotterdam,” J. B. Jongkind; B. Meeks	1,050
“Wood Gatherer,” Diaz; George C. Eaton	10,100
“Mrs. Clark,” G. H. Harlow; L. Ralston	1,250
“A Lord Chancellor,” John Riley; J. R. Lamb	200
“A Peasant Girl,” W. A. Bouguereau; W. J. Chisholm	2,300
“Vive l’Empereur,” Louis Kratke; A. L. Lanthier	400
“Louis XIV.,” H. Rigaud; A. A. Norton	425
“La Marquise de Montespan,” Mignard; F. Nickerson	900
“Near Montigny,” F. Ede; O. Sutherland	215
“Bridge of Montargis,” Ede; O. F. Winch	225
“River-Louise,” Fontenelles; Ede; Edey	250
“Seine at Romilly,” Ed. Joseph C. Brady	230
“Virgin and Child,” Lulini; B. W. Jones	1,500
“Portrait Chevalier Joachimi,” Mierevelt; B. O. Brown	325
“Sunset, Bruges Canal,” Latouche; J. Mitchell	600
“Landscape—Sunset,” Pourbus; P. M. West	4,600
“Madame de Soubise,” Drouais; P. M. West	800
“Landscape, Daubigny,” J. W. Hopkins	2,300
“King of Forest,” Rosa Bonheur; W. T. Evans	8,950
“Duchess of Sunderland,” Sir Peter Lely	650
“ady Deaham,” Sir Godfrey Kneller; F. Mitchell	320
“Shepherdess and Her Flock,” Jacque; C. P. Dix	9,100
“Children George III.,” Sir Nathaniel Dance; F. Mitchell	800
“Landscape,” Jules Dupre; W. S. Travers	11,500
“A Cottage in Surrey,” Frederic W. Watts; B. M. Haan	230
“Scene in Bulgaria,” Schreyer; F. J. Dunham	8,100
“L’Ascension,” Riccioli, dit “Il Brusasorci”; B. Meeks	2,100
“Portrait Noble Lady,” Van Ravesteyn; P. M. West	4,300
“Margaret Bryant,” Harlow; L. Ralston	500
“Le Quai des Esclavons,” Ziem; J. Herrera	4,500
“Mme. Lambert de Thorigny,” N. de Largilliere; T. J. Blakeslee	14,100
“Duchesse de Montmorency,” L. Tocque; P. M. West	1,600
“In Fields, Barbizon,” Aime Perret; O. B. Schoville	1,250
“Shepherdess,” Aime Perret; J. N. Nickerson	1,150
“La Meute sous Bois,” Diaz; Miss G. Barringer	12,200
“Grand Canal, Venice,” Canaletto; S. Sanderson	1,050
“Princess of Bavaria,” Mignard	1,260
“Winter Scene, Norway,” F. Thaulow; L. Ralston	3,500
“Mignon,” J. J. Henner; J. Fleming	5,600
“Portrait of Mlle. Deshoulleres,” Jean Grimou; F. Mitchell	3,900
“Countess of Kildare,” Sir Peter Lely	1,500
“La Romance,” Jacquet; B. Meeks	2,300
“Dr. Haviland,” T. Gainsborough; A. W. Pierson	1,200
“The Rainstorm,” J. B. Corot; T. Simmons	16,000
“Lady Lyndhurst,” Sir Thomas Lawrence; T. J. Blakeslee	8,300
“Bacchanalia,” Sir Alma Tadema	18,100
“Marquise de Pompadour,” Carle van Loo; L. Ralston	9,500
“Rose of Rancho,” A. Torres; F. Hartshorne	30
“Spanish Beauty,” A. Torres; R. M. Haan	200
“Carmenita,” A. Torres; R. M. Haan	175
“Florodora,” A. Torres; J. G. Ward	340
Total	\$235,145

Adolph Weiman has been awarded the contract for a soldiers’ monument to be erected in Baltimore.

CALENDAR FOR ARTISTS.

Baltimore, Md.—Last in series American Art News Southern Circuit Travelling Exhibition, auspices Arundell Club, May 1-15.

Chicago—Nineteenth Annual Water Color Exhibition at Art Institute. Opens May 7. Closes June 16.

Cincinnati—Fourth annual exhibition at Museum. Entries through April 27. Exhibits to May 1. Exhibition opens May 18. Open about two months.

Lynchburg, Va.—American Art News Southern Circuit Traveling Exhibition. To April 29.

American Water Color Society—Reception May 1. Exhibition opens May 1. Closes May 26.

Pittsburg—Annual exhibition Carnegie Institute to June 13.

St. Louis—Art Museum.—Exhibition "The Ten" opens May 1. American Water Color Society Display opens June 1.

Worcester, Mass.—Tenth annual summer exhibition at Art Museum. Collections Boston, Philadelphia and New York, May 6-7. Exhibition opens May 31. Closes Sept. 29.

AMONG THE ARTISTS.

Miss Clara McChesney will sail to-day on the Philadelphia for a brief trip to Paris and perhaps to Italy.

Silas Dallen, of Boston, is at present engaged on the studies for his soldiers' monument, to be erected in Clinton Square, Syracuse, N. Y.

George Inness, who has been spending the winter at his southern place near Tampa, Florida, has returned to his country estate at Cragmoor, N. Y., for the summer.

Emile Fuchs is finishing some portraits at his studio in the Bryant Park Building. He will sail shortly for England.

Allen B. Talcott, after a successful winter of painting landscapes, is preparing to leave for Lyme, Conn., where he has his country studio.

Karl Bitter has completed his equestrian statue of Gen. Franz Siegel. It will soon be placed in Riverside Drive. The plaster model is now in the hands of the bronze foundry.

Wm. Clarke Noble has been awarded the commission for a bronze and granite monument to be erected in Newark, N. J., in memory of Mgr. Doane.

Henry R. Poore showed his collection of thirty-eight oil, paintings of the New England winter, at his studio, 45 Ridge street, Orange, N. J., April 13, 15 and 16 last.

Robert Reid will be married to Miss Reeves, of Massachusetts, very quietly to-morrow, and will sail this week with his bride for a long honeymoon tour abroad. Mrs. Reid was the subject of the charming portrait shown by the artist in the recent exhibition of "The Ten."

Francis Day has painted a number of portraits and compositions this season. He has been especially successful with water color portraits. In his studio now there are two interesting pictures, one "The Light of Love," representing a mother and child, the second entitled "Evening." Mr. Day will leave town early in May for his summer studio at Centre Moriches, L. I.

Albert P. Lucas has painted a number of portraits during the winter, among them one of Mr. William Knapp of Denver. He also sold a number of his "Nocturnes," and has also been successful as a sculptor. His "Head of a Negro," in bronze, occupied an important place in the Salon a few years ago. He has also exhibited some interesting marble heads.

The sculptor George Gray Barnard, who is still at Moret, France, according to a long cable story in the New York Times, says he is a victim of the Pennsylvania capital scandal. He declares that his contract has been violated and that he has only received \$60,000, with promise that he was to be reimbursed later on. He has designed a hundred figures and has been embarrassed by the failure of the contractor to remit him promised funds.

Mr. G. L. Berg, of Seattle, Washington, director of the Washington State Art Association, and Museum and Commissioner for the Alaska-Yukon-Pacific Exposition, to be held at Seattle in 1909, is at the Hotel Bel-

from New York to Fort Lee during the Revolution.

The site is at Parker's Pond, Fort Lee, and the monument, which will be unveiled in October.

J. Q. A. Ward Honored.

John Quincy Adams Ward, the sculptor, was the guest of honor on his seventy-seventh birthday at a dinner held at the National Arts Club in Gramercy Park Monday night, which was attended by foremost sculptors, artists, architects and professional men in this country.

Nearly every man who spoke alluded to the enduring monuments of Mr. Ward's genius, naming his statue of Shakespeare in Central Park, his Washington in front of the Sub-Treasury in Wall street, his statue of Horace Greeley at the Tribune Building and others.

The sculptor's age crept out during one or two of the speeches. The speakers said he was born in 1830, and waited for a denial—which the guest of honor did not make. The sculptor himself delivered a speech with considerable snap and ginger in it.



MRS. THROCKMORTON AND CHILDREN
By De Witt Lockman

In Recent Academy Exhibition

mont, where he will remain for some weeks. Mr. Berg, who has been put up at the Century and Lotos Clubs, is himself an artist, and a fine specimen of western manhood, standing over six feet and imbued with all the enthusiasm and spirit of his section of the country. He will devote himself while here to the interests of his institution and of the coming exposition.

The Fort Lee Battle Monument Committee held a final meeting at Fort Lee, N. J., April 19, and announced that Sculptor Carl E. Tefft's design had been accepted for the bronze statue to be erected to commemorate the retreat of the Continental Army

In the end he received a silver loving cup, which had been sent to him by the Soldiers and Sailors Monument Association of Onondaga County because of a monument which Mr. Ward is erecting in Syracuse.

The men who sat at the guest table with Mr. Ward were: Spencer Trask, Lorado Taft, Sir C. Purdon Clarke, C. Howard Walker, F. Hopkinson Smith, Dr. Ernest M. Stires, Edward M. Shepard and Charles R. Lamb.

F. Hopkinson Smith made an appeal for American art. He declared that there were native born artists in this country to-day doing work fully equal to much of the vaunted productions of Europe, who must await the doubtful

reward of posthumous approval. The commercial forcing of prices in art productions came in for a caustic comment.

A subscription dinner will be given at the Salmagundi Club April 30 in honor of the following interested in American art: John W. Beatty, Carnegie Institute, Pittsburg, Pa.; Richard N. Brooke, Corcoran Gallery, Washington, D. C.; John G. Heywood, Worcester Art Museum, Worcester; G. H. Bartlett, Mass. Normal Art School, Boston; John E. D. Trask, Penn. Academy, Philadelphia; Charles M. Kurtz, Albright Gallery, Buffalo, N. Y.; Sir Caspar Purdon Clarke, Metropolitan Museum.

The thirteenth annual Poland Spring exhibition of paintings will open in the Maine State Building, June 8, and continue until October. Miss Nettie Ricker will soon make her annual round of the New York studios to select pictures for the display.

Robert W. Vonnoh is painting a portrait of the late Mrs. Hiram Ricker, Sr., of Poland Spring, Maine, not Hot Springs, as was said in the Art News of April 13. This is to hang in the Poland Spring Art Gallery and will be exhibited during the coming summer, and I. H. Caliga, of Boston, is painting a portrait of the late Hiram Ricker, of Poland Spring, Maine, for the Poland Spring Art Gallery.

SANTA BARBARA, CAL.

There is quite a little artists' colony here. Chas. Rollo Peters from Monterey, who is well known in the East for his moonlight and evening landscapes, recently held a successful exhibition here and sold five out of fifteen pictures. Howard Russell Butler, of New York, also gave an exhibition of over sixty canvases of marines and landscapes painted mostly at Santa Barbara and Monterey. He will exhibit them in New York later.

F. W. Kost, Carle Blenner, Lockwood de Forest and C. Lundgren, who paints good pictures of the Arizona desert, are all here, also Rob. Wagner, a portrait painter; Alexander Harmer, who paints Indian scenes and the old Spanish life of Southern California.

Santa Barbara has quite a large social set from all over the states, principally from the East.

Carle Blenner has just finished a portrait of Mrs. A. H. McKay, of Mexico, a beautiful woman, and is now painting Mrs. Edward F. H. Vail, Mrs. Arthur Lord of Tuxedo and Miss Sydney Davis of San Francisco. He leaves April 25 for New York, where he will paint portraits of Mrs. Harold Richardson, formerly Miss Ogden of Chicago, and the son of Mrs. Wm. M. Graham of Santa Barbara before going to his summer studio in New Haven.

CORRESPONDENCE.

Editor American Art News:

Dear Sir: The collection of portraits referred to by Mr. Fred. H. Allen in your issue of April 13 was bought by P. T. Barnum, the famous showman, and hung in his museum, at the corner of Broadway and Ann Street, for many years. I am not sure whether it was sold when the museum was torn down, or before that time, but I know that Mr. Barnum stopped the sale at auction on account of the extremely low prices at which the portraits were selling, not before, however, my father, the late Dr. Minturn Post, had secured four of them, painted by Peale, and which are now in our possession, viz.: Gens. Washington, Read, Cadwalader and Gov. Colden.

I presume the paintings which were then left unsold were disposed of at private sale later on.

Very truly yours,
(Mrs. Franklin Bartlett) Bertha Bartlett.
26 W. Twentieth Street, New York, April 24, 1907.

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Copies of the "American Art News" can be found in the reading-rooms of all the Public Libraries in this city.

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American Art Association,	Notre Dame des Champs
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Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The officers of the Carolina Art Association, under whose auspices the sixth in our series of travelling exhibitions in the South was recently held in the beautiful Gibbes Art Museum Gallery in Charleston, S. C., offered a gold and silver medal to the pictures which received the largest and second largest vote as the most popular in the display. It gives us pleasure to announce that the gold medal was awarded to Douglas Volk for his well-known canvas "Boy with Arrow," and the silver medal to Carle Blenner for his also well known painting "Rosebuds."

The seventh in our series of art exhibitions in the Southern cities opened in Lynchburg, Va., under the auspices of the Woman's Club of Lynchburg on April 18, and will close there this evening, after a most successful display of ten days. The exhibition will now be transferred to Baltimore, where it is expected to open at the Arundell Club on Wednesday evening next, May 1. It will remain in Baltimore a fortnight, and the pictures will then be brought to New York and those unsold will be returned to their owners.

The importing of pictures by the Albright Gallery of Buffalo, duty free for exhibition, and then offering them for sale and selling them, is very small and directly unfair to the legitimate art dealers of the country. When the Metropolitan Museum imports a picture or art object free of duty it does so for

exhibition only, and does not carry this picture or art object around the country to try and effect its sale. Imagine Sir Purdon Clarke taking advantage of a provision in the Customs regulations, to save the interest on capital involved in the customs duties paid, and then travelling around the country to sell pictures or art objects to line his pockets, or enrich the treasury of his Museum. In what an undignified and unworthy position for the director of an are museum he would place himself. We shall be curious to see and hear the result of Mr. Morton's exposé of the matter in Chicago, and we also wonder how Director Maguire of the Corcoran Gallery at Washington will regard the matter when the pictures are placed on view there next Wednesday. We understand that Director French of the Chicago Art Institute was entirely unaware of the facts in the case when he permitted the pictures to be offered for sale when at the institute.

The business of importing pictures "for exhibition only," but really for sale, does not promise well for the future. It should be stopped at once.

PHILADELPHIA.

An exhibition of about fifty pictures by Augustus Koopman is attracting many visitors to McClees' galleries, where it will remain until the end of the month. Mr. Koopman's works include landscapes, portraits and genre subjects, expressed ruggedly, broadly painted and warm in color.

The exhibition contains many pictures painted within the last year and most of them are new to Philadelphia. Among the older things are "Ulysses and the Sirens," from the new Salon of 1898; "The Goat Girl," from the Royal Institute, Glasgow; "Fairy Tales," from the Salon of 1906; "The Laughing Girl," shown previously at the Pennsylvania Academy and the Society of American Artists; "The Two Forces," which received medals in Paris and in Buffalo, and ten monotypes in color which were shown at the Georges Petit Gallery in Paris.

This is the first time that Mr. Koopman has held a "one-man" show in Philadelphia, although he has shown his works in Detroit and in Buffalo during the past season. His work does not depend upon charm of color or finesse of drawing, but he has a great facility in rendering and is interested in types and characters rather than the simply beautiful.

Undoubtedly his work is influenced by his long European residence, although French impressionism has not affected his rather dark color palette.

Since leaving Philadelphia twenty years ago, Mr. Koopman has made his home in Paris, London and picturesque parts of Holland, Belgium and France. He will return to Europe after the close of his show here.

A special cable to the New York American from London says: John Sargent, who closed his studio just before the academy opened last year, on account of the behavior of curious people, who invaded him without invitation, relented a little this time and a selected party of his friends were allowed to inspect his academy pictures a few days ago.

MINOR SALES OF THE WEEK.

The Daly Sale.

The paintings, furniture and bric-a-brac collected by the late Augustin Daly during the twenty-one years of his tenancy of Daly's Theatre, and remaining in the playhouse were sold at auction in the theatre Wednesday last.

The pieces most familiar to New Yorkers from having been in the foyer for many years were the paintings of famous actors and actresses, which lined the walls. They included the late Hilary Bell's portrait of Charles Fisher as Falstaff, and portraits of Nell Gwynn, Moliere reading a play; Mrs. Siddons, Peg Woffington, David Garrick, Mme. Duse, Possart and George Frederick Cook.

The late Thomas Nast's collection of arms and armor, cabinet objects, ceramics, medals and medallions, Indian implements and other interesting curios was sold last week in the Merwin Clayton rooms, Nos. 20-24 East Twentieth street.

Old men of the famous caricaturist's time who had loved and admired his cartoons, bid spiritedly for things that had taken him years to collect.

Antiques bought for the Metropolitan Museum of Art by Mr. Dean brought among the best prices. His purchases were confined to rare medieval weapons and bits of armor.

Many of the rarer bits were secured by J. W. R. Crawford.

A bronze lion by E. Barye brought \$40. Another lion by Barye, purchased by a Mr. White, brought \$37.

A bronze replica of the gold medal presented Abram S. Hewitt by the Chamber of Commerce in consideration of the rapid transit enterprise, given to Mr. Nast by Mr. Hewitt, was purchased with the presentation letter which accompanied it, for Mr. Hewitt's daughter, Mrs. Green.

Receipts of the first day's sale were a trifle over \$1,500.

The collection of ivory carvings made by the late Joseph B. Stearns was sold at the American Art Galleries April 19 and the 159 pieces brought \$3,504.50. This collection was exhibited as a loan at the Metropolitan Museum of Art from 1885 until 1897.

The ivory carvings and Oriental porcelains of the late Henry B. Cox were sold in the galleries April 20. The total for the afternoon was \$6,802.50 and for the entire sale, \$10,307.

Three hundred numbers of a collection of Japanese color prints formed by Hamilton Easter Field were sold at the American Art Galleries by Thomas E. Kirby Monday night for \$1,617.

The Theodore Offerman collection of engravings, etchings and mezzotints was auctioned at the American Art Galleries Tuesday night. It was an exceptionally profitable sale, characterized by lively bidding and a crowded house. One hundred and nineteen numbers of the catalogue brought \$6,535.50.

An agent for Thomas F. Ryan, and among the dealers Knoedler, Keppel, Max Williams, Kraushaar and George Busse were the heaviest buyers.

Interest centered in the sale of ten prints by Whistler. Mr. Thomas F. Ryan bought the "Hon. Miss Bingham," by Cormack, for \$100, and Sir Seymour Haden's "Sunset in Ireland" for \$200. Later he secured "The Palace," by Whistler, for \$390, and "The Mast" for \$120. "The Little Lagoon"

went to Messrs. Wunderlich & Co. for \$300 and the same firm paid the highest price of the evening, \$410, for "The Little Beggars."

The sale in London of the artistic effects of the late Mrs. "Sam Lewis-Hill, widow of "Sam" Lewis, the well-known money lender, ended April 20. The collection brought in during the week a total of \$670,750.

Some old English porcelain was eagerly bought up at prices ranging from \$210 to \$1,000, while the old Sévres brought from \$475 to \$2,600. Old Dresden ware was also sold well, but the keenest bidding was for old French decorative objects and furniture, the prices ranging from \$975 to \$19,000.

Among the items sold was a Louis XV. marqueterie commode, formerly in the collection of the Marquise de Langeon de Mont de Marzan, which C. Davis obtained for \$20,000.

Coming Davidson Sale.

At the Anderson Auction Company's rooms, No. 5 West Twenty-ninth street, New York, there will be sold at auction on the evenings of Wednesday, Thursday and Friday next, May 1, 2 and 3, the choice private collection of etchings, engravings and mezzotints formed by Mr. William C. Davidson of this city. This collection includes several fine and rare examples of Whistler, Seymour-Haden, Jacque and other master etchers, and also some American and old legal portraits of unusual interest and value. Some of the names well represented are Apian, with ten examples; J. N. Smith, a beautiful open letter impression after Fuseli, "Ariadne and Theseus," Bartolozzi, with eight fine impressions, Berghem, Berne-Bellecour, Bonvin, Bracquemond, four examples; Boydell, Sheppard, Cahauvel, Samuel Cousins, examples, and three original etchings by C. Daubigny.

There are also in the collection represented and well represented, Delacroix, Detaille, Jules Dupré, after Diaz; Dicksee, Duran, Durer, a very rare example, and Feyen-Perrin. Seymour-Haden, Axel Haig, Hedouin, Charles Jacque, with no less than 33 examples, all well chosen, and some especially good, Angelica Kauffmann, Lallanne (23 examples), twelve portraits of early English legal lights, some etched by Bartolozzi, Greenhead, Picart after Jackson, Sharp after Reynolds, Suyderhoef after De Vos and Sievier after Lawrence, and an oil by D. Martin are also to be noted.

Of other etchers, engravers and mezzotint men represented are Legros, Le Rat, Martial, Raphael Morgen, De Nit-tis, Petit, Lawrence Phillips, Rajon (8 examples), Rembrandt with twelve examples, some fine proofs. There are also a large assortment of etchings after Dendy Sadlier's works by well known men.

The sales of the Anderson Company are without reserve and have acquired through the strict adherence to this rule and the quality of the auctions, deserved reputation.

An Artist's Opinion.

Editor American Art News:

Dear Sir: I am off for the country to-day. Will you kindly send my copy of "Art News" up there until further notice. It is a "breezy sheet" and keeps one posted, so do not forget I want it.

Yours truly,

J. Francis Murphy.

New York, April 23, 1907.

LONDON LETTER.

London, April 19, 1907.

The summer exhibition season here is now getting into full swing. On the 22d. the New Gallery opens and the Royal Academy follows a fortnight later. From the last there will be some notable absentees this year, Sir L. Alma Tadema having been unable to finish his large picture of ancient Rome, while Messrs. Abbey and Frank Brangwyn are also sending no works. J. S. Sargent will be represented by four portraits, "The Countess of Essex," "Lady Sassoon," "Lady Eden," and "Miss Langman;" W. Q. Orchardson by a presentation portrait of Mr. W. C. Heaton-Armstrong M. P.; Briton Riviere by an outdoor portrait of Mrs. Albert Birnbaum, and W. M. Onless by portraits of Sir Donald Currie, Sir John Kennaway and Mrs. Thomas Pilkington.

The principal exhibit of the president will be "A Stream . . .ymph," showing a girl, with her gold and white draperies thrown off, fishing from a rock over a torrent. Sir E. J. Poynter will also send an oil painting of "Lesbia and the Sparrow," and three water-colors. J. W. Waterhouse sends a large picture of "Jason and Medea" and a rendering of "Isabella and the Pot of Basil" on which he has been working for some years past. Frank Dicksee's subject picture, entitled "The Mother," shows a young girl confiding some love secret to her mother, while his other contributions include a portrait of Lady Weber and "Doria," a fancy portrait of an Italian girl. "A Roundelay" by Seymour Lucas shows a group of Elizabethan musicians playing in a room; and "Spithead" by the new Academician, W. L. Wyllie, shows the famous anchorage on a winter afternoon with the Russian fleet in the distance. J. J. Shannon's Academy portraits are those of Mrs. Ratan Tata, Mrs. Joceline Bagot and son, Mr. T. A. Shannon, and Miss Irene Untermeyer of New York; A. S. Cope sends a portrait of the King and a hunt picture, "Captain J. Burns Harttopp," the last painted in collaboration with John Charlton; and S. J. Solomon portraits of Mrs. Henry Van dem Bergh and Mr. Henry Lucas.

Among the more notable landscapes by Academicians and Associates will be George Clausen's "Sunset" and "Building the Haystack;" Stanhope Forbes' picture of Newlyn harbour at evening; Alfred East's powerful rendering of a rain storm "In the Midlands;" Edward Stott's country idylls, and characteristic contributions from Arnesby Brown, David Murray, Alfred Parsons, Joseph and David Farquharson and Sir Ernest Waterlow.

The sculpture will include a bust of the Princess of Wales by George Frampton, and a full sized model of the same artist's statue of Lord Salisbury for Hatfield. Hamo Threncyroft sends an equestrian statuette of Cecil Rhodes and a marble panel for a fireplace of Orpheus charming the animals. W. R. Colton sends two more Indian portraits. H. A. Pegram a bust of the late Alfred Beit, and other statuettes and busts come from Messrs. Drury, Goscombe John and Pomeroy.

Hon. John Collier, whose pictures find more favor with the public than the critics, is contributing another dramatic subject from modern life likely to be popular. "Mariage de Convenience," as it is called, represents a girl on the eve of her wedding bowed in dread and tears beside the bed on which her wedding dress is spread, while by the mantelpiece stands her worldly mother regarding her with a

pitiless smile. Mr. Collier is also sending a portrait of the late Sir Michael Foster, showing the great physiologist in the act of lecturing.

Another portrait of note is Arthur Garratt's "The Prime Minister Addressing the House," while Mouat Lou-don's pretty ladies, and Hugh G. Riviere's likeness of Capt. Hamilton, Chief Officer of the London Fire Brigade, in uniform should also be noticed.

Frank Craig, whose picture, "The Heretic," was last year bought by the Chantry Trustees, sends this year a large canvas of "The Maid," showing Joan of Arc at the head of the French cavalry charging the English.

L. Campbell Taylor, who has hitherto sent little pictures of Whistlerian color and Dutch minuteness, has also increased the size of his contribution, most original exhibitor is Wilhelm Hammershoi, who paints the play of sunlight in empty rooms in a style much influenced by Vermeer of Delft, and some capable paintings are shown by P. S. Kroyer, including a big portrait group handled with considerable skill. The eighteenth century paintings of Denmark are not remarkable, being rather weak imitations of the portraiture of Nattier, or more frequently of the English School of this period.

The summer exhibition of the Royal Society of Painters in Watercolors, which is being privately viewed today, contains some capital pictures. R. Anning Bell sends a noble composition of Venetian luxuriance entitled "Where Tarries Andois;" J. S. Sargent a dashing portrait study of "A Vagrant" and two brilliant impressions of fountains in Italian gardens; James Paterson two large decorative landscapes; E. J. Sullivan a decorative fancy portrait of a young lady with a macaw; D. Y. Cameron a finely composed and brilliant picture of "The Morning Sun, Whitby;" while a series of sketches by the veteran William Gallow show an old fashioned respect for the delicacy of the medium which some of the more daring moderns do not always observe. Good work is also shown by the president, Sir Ernest Waterlow, Walter Bayes—who is advancing towards greater truth to nature's sunlight hues—H. S. Hopgood, R. W. Allan, Alfred Parsons, Louis Davis, Herbert Marshall and Arthur Rackham.

The reproach that Holman Hunt was unrepresented in the national collections at London has been removed by the presentation of his picture "The Ship" to the Tate Gallery, by a body of subscribers. This work recently shown at the Leicester Galleries, was painted in 1875. Owing to the circumstances connected with the execution of "The Lady of Shalott," already mentioned in this column, and the difficulty of raising the large sum demanded, the committee have contented themselves with this smaller picture which is a pleasant work, if less characteristic of the artist.

The Scottish Modern Arts Association have purchased for the Scottish National collection James Paterson's large landscape, "Edinburgh's Playground," and a remarkable still-life study of J. S. Peplow.

CLEVELAND.

Richard B. Gruelle is showing an excellent collection of his work in the second gallery of the Print Shop. The most notable is "The Golden Glow of the Summer Afternoon," which was hung on the line at St. Louis. The artist will reside here after spending thirty years of his life in Indiana. A "Stormy Day on the North Sea," by

Henri Atacqueck, holds a conspicuous place in the first gallery.

Before the end of the summer the contract for the erection of the Cleveland Museum of Art in Wade Park will be let. The preliminary plans prepared by Architects Hubbell and Benes were passed upon April 22. The Euclid Avenue approach will probably be along the main roadway leading into the park.

The largest and most complete exhibition of manual training and art work ever presented by the Cleveland public school pupils is now open in the rooms of the Cleveland School of Art, in Wade Park.

This exhibition is held just prior to the general and national exhibition here, May 8 to 11, the first union meeting and convention of all the art and manual training associations in the United States. Plans for the big meeting have been perfected. It is expected that several hundred delegates will attend.

SAINT LOUIS.

On April 25, a reception for annual members was held at the Art Museum in Forest Park, at which time three collections of paintings were exhibited. There were about twenty-five works by Norwegian painters, including one of Thaulow's characteristic streams in spring time; and a rich interior by Harriet Backer; thirty paintings by Herman D. Murphy, and a number of oils, water colors and pastels by Charles C. Coleman.

The Museum has recently added a number of important works to its permanent collection. Among them: "The Wolf Charmer," by John La Farge; "The Submission of Prince John to Richard I.," by Benjamin West; a study of "The Flatiron Building," by Birge Harrison, and "A Fresh Breeze," by Oliver Dennett Grover, showing a little boat under full sail scudding before the wind.

CHICAGO.

The collection of eighty paintings by Hugo Von Hofsten and William Schmedtgen in a local gallery are interesting sketches in oil and water color. Von Hofsten shows a series of Swedish and Norwegian views, vigorous in treatment, with no little decorative value. Schmedtgen shows on the other hand, many dainty, refined glimpses of scenes in less rugged Latin countries, including a group of the little explored, but most fertile field for the artist—the West Indies and Mexico.

The Caxton Club recently gave a private view of a series of pencil drawings of Chicago by Belle Silveira, which will soon be placed on view for the general public. They are twelve in number, views of familiar spots in the city.

PITTSBURG.

Several of the oil paintings exhibited at the Knoedler Galleries the past ten days by Mr. George Elmer Browne, have been sold to Pittsburghers. This is the first exhibition Mr. Browne has held in this city, although he is known here through his contributions to Carnegie Art Galleries in other years.

An exhibition of sketches by Walter Appleton Clark, who died recently, will be held at the Knoedler galleries to May 4. The exhibition, which includes the drawings for a number of the illustrations of recently published novels, will be shown to those interested in art. The sketches are the property of Mrs. Clark.

PARIS LETTER.

Paris, April 19, 1907.

Wednesday and Thursday the Hotel Drouot awoke from its somewhat unseasonable somnolence, and was enlivened by the presence of a number of amateurs. Valuable bits of tapestry were the chief attraction. A few good paintings came under the hammer. Most important among these was a canvas of the younger Drouais, a portrait of Michaux, the actor of the Comedie Francaise, dated 1769. It was started at an upset price of 20,000 frs., but sold for 15,000 frs. Two gouaches, attributed to Louis Moreau, the elder, went up to 4,405 frs.; a small painting on wood, by Hubert Robert, fetched 2,100 frs.; two little pictures by Van Gorp, brought 1,300 frs., and a portrait of a woman, of the French school of the eighteenth century, reached 1,250 frs. The Thursday sale was marked by much higher prices, painting of the Charpentier family and the rivalry between MM. Durand caused no ordinary excitement. It was finally knocked down to M. Durand-Ruel for 84,000 frs. The auctioneer's percentage brings the cost of the canvas to 94,200 frs.—a record price for a Renoir. Another work of the same artist's, "The Fisherman," fetched 14,050 frs. In the same sale two paintings by Claude Monet, a bit of river and a landscape, brought 6,100 and 5,500 frs., respectively; a Cezanne rose to 4,700 frs.; four pastels, by Renoir, commanded 2,420, 2,300, 1,750 and 1,650 frs., respectively; a pastel of Degas' was bid up to 2,130 frs., and a drawing of Puvis de Chavannes' had a purchaser at 2,050 frs. Three Henners were also sold at figures between 1,500 and 2,100 frs. apiece, and, in an adjoining room, a sheep piece, signed Charles Jacque, commanded 34,000 frs.

M. Henner, lately deceased, was a popular member of the Cercle Volney, and his fellow-clubmen, as a tribute to his memory, have gathered sixty of his paintings and placed them on view in the clubhouse. The collection is fairly representative of the artist's evolution, or growth, as the critic may put it, the earliest work being a portrait of Henner's brother, produced in 1854, and his latest, a picture of his sister-in-law, painted half a century later.

Henry Moret exhibits in the Durand-Ruel Gallery forty odd landscapes and sea-views, representative of Brittany. In the Galerie Bernheim, Maurice Denis, Jr., shows a number of drawings and paintings. In the Graves Gallery, Paul Madeline has placed on view fifty odd landscapes, illustrating Brittany, Normandy and the southwest part of France. In the Galerie Druet, Pierre Laprade shows a series of paintings and grisailles. And, finally, in Mme. Berne-Bellecour's Gallery, on the Boulevard Malesherbes, that lady, the possessor of, practically, the whole studio of the late Edouard Dufeu, has arranged an exhibition of the work of the departed artist.

The exhibition of painted portraits and drawings produced between the thirteenth and the seventeenth centuries will open April 18, and continue until June 30.

As an homage to the memory of the sculptor Bartholdi, a decree has been issued, authorizing the addition of a memorial tablet to the monument at Neuilly, in memory of the aeronauts of the siege of Paris. The inscription is to run:—"Grateful homage of the aeronauts of the siege to Auguste Bartholdi."

EXHIBITIONS NOW ON.

The first annual exhibition of the Guild of Book Workers opened at the old Tiffany studios, No. 333 Fourth avenue, on April 25 and will remain there through to-morrow. Examples of hand-printing on hand-made paper, illuminating and binding, are shown, as well as type, tools, book covers and plates. A reception was held April 24.

The Brooklyn Chapter of the American Institute of Architects will hold its seventh annual exhibition at the Pouch Gallery in Clinton avenue from May 6 to May 18, inclusive.

A characteristic landscape, by Arthur Parton, is on exhibition at the galleries of William Schaus, No. 415 Fifth avenue, and will continue there until May 4. A collection of mezzotint engravings by David Lucas, principally from paintings by Constable will be placed on exhibition in these galleries on April 29.

Although the present art season is drawing to a close, the New York School of Art, Broadway, corner of Eightieth Street offers an interesting exhibition of nearly fifty paintings, the work of the younger group of artists, comprising examples of the men who have been studying and painting for the past five years or more.

Well to the fore in the present exhibition are the pictures of Rockwell Kent, whose work has already been favorably commented upon in these columns; Homer Boss, a promising young portrayist, and Carl Sprinchorn, whose pictures were the cause of the recent tempest at the National Academy exhibition.

"Afternoon on the Sea," by Rockwell Kent, is unmistakably one of the best in the group from the brush of this artist. The picture is of a calm sea, off a bold headland, and has atmosphere, which is not always the case in other examples, but in this instance the artist has succeeded admirably. The gray sea and clouds are well rendered. "Late Afternoon," "An Ocean Headland," and "Toiling on the Sea" are other pictures of scenes along the Maine and New Brunswick coast, by Mr. Kent.

Of note among the portraits by Homer Boss is the full-length standing one of Miss Eva Waldeck, and painted against a greenish brown background. Another strong example from this artist's brush is the full-length portrait of "A Woman in Black," although scarcely as refined in treatment as the first work mentioned.

There are excellent expression and character in the portrait (a head) of Warren E. Hedges, painted by P. H. Bruce, who is now in Paris.

Guy Du Bois, son of the late Henry Rene Du Bois, the well remembered art critic, is represented by three examples, "Guignol du Luxemburg," "A Model" and "An Incident," the latter example nice in tone.

There is good quality in "Dutch Lowlands," by Walter Pach, who also contributes a still life and "Hay—Bilt, Haarlem."

Scenes of winter painted with a feeling of largeness by Carl Springhorn are "After a Snowstorm" and "The Blizzard," all of which give promise for the future. Another strong picture in the present display is "Street Scene," by John Koopman, who also contributes a lumber scene in Michigan.

"The Poppy Ballet," by Arnold Friedman, is a clever study, and several scenes in wintertide are from the brush of Prosper Invernizzi.

Others who are represented in the exhibition are George Bellows, Julius Golz, Jr., L. T. Dresser, G. L. Williams and Hannibale Preziosi.

A series of sketches of Prince Edward Island, by the late George McKay, are interesting studies of that northern country.

While in some instances crudities are revealed in this offering of the young American artists, on the whole the display strikes a fresh note and is original. The galleries are open daily and the exhibition will continue until May 4.

A special exhibition of eight paintings of landscape, cattle and sheep by Carleton Wiggins was opened at the galleries of William Macbeth, No. 450 Fifth avenue, on Monday, and will continue through to-day.

The recent tempest in the National Arts Club, which at one time threatened serious results, arising from a feeling on the part of the artist members of the club that they had not been given proper opportunities to exhibit in the club, has been happily settled, and there is now open in the club galleries a respectable showing of oils, pastels, water colors, sculptures, drawings in black and white, medals and miniatures.

As was to have been expected in a club exhibition, which has among its members so many artists and workers in art of varying ability, as the National Arts, the display is very uneven, and contains a hodge-podge of good, bad and indifferent work. Such good painters as John La Farge, Frank Du Mond, Robert W. Vonnoh, Juliet Thompson, Leon Dabo, Douglas Volk, Richard Hall, Mrs. Ella Condie Lamb, Benjamin C. Porter, William Walton, Bryson Burroughs, Rhoda Holmes Nicholls, Bicknell, George Wharton Edwards, Clara McChesney and Alethea Platt are fairly well represented, and the sculptors Daniel C. French, Herman McNeill, Victor Brenner, Herbert Adams and George Bissell all send characteristic works. The exhibition is significant of what it may become in the future. It is hardly adequate as an expression of the art element in the club this season.

Interest in the work of the early American painters has greatly revived the past five years, primarily due to the Charleston Exposition of 1901-02, where a remarkable showing was made in a special gallery in the Fine Arts Building of canvases, for the most part portraits, by Gilbert Stuart, Copley, Benjamin West, the Peales, Trumbull, Allston, Jouett, Harding, Waldo, Jarvis, Morse, Inman, Ingham, the later Sully and other artists of the Colonial, Revolutionary and ante-bellum periods. Many of these pictures, which came from the old family residences in South Carolina, and especially of Charleston, have found homes in wealthier houses in the North and in the Metropolitan and other northern museums. The prices have mounted in consequence of the demand, and now, they are eagerly sought for by American collectors.

In the Ehrich Galleries, No. 465 Fifth avenue, there is now a collection of early American pictures, carefully selected and full of art and historical interest. It includes no less than nine Gilbert Stuarts, including the original sketches in oil for the bust portraits of George and Martha Washington, of President James Madison, Baron and Baroness Frederick von Seeger, Judge Nicholas, Timothy Pickering, Mrs. Lloyd and a charming and unusual

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woman's portrait entitled simply "Woman in White."

From the able and accomplished brush of John Singleton Copley come three characteristic portraits, those of Judge Timothy Folger, a strong and dignified work, and of Miss Hall and William Holmes of Charleston, the last two shown at the Charleston Exposition, and very unusual examples of Copley's earlier manner.

Portraits of Presidents Jackson and Zachary Taylor, the first by W. Balling, and the second probably by John Neagle, the son-in-law of Sully, are interesting and important, and President Fillmore and Tyler are shown as painted by Frank Carpenter.

William Dunlap, one of the stronger but too little known of early American artists, is well represented by a virile "Portrait of a Man," and John Wesley Jarvis by a striking "Portrait of an Officer." Benjamin West, second president of the Royal Academy of London, is best represented by a group portrait, "Ralph Izard and His Friends," painted when Ralph Izard was a student at Cambridge, England. This canvas is rich in color and a striking composition. The other examples of West are a battle piece, "Death of Gen. Wolfe," and two portraits of himself—one painted when he was only twenty-three. Both are characteristic works.

Henry Inman is represented by a portrait of President Van Buren and a quaint depiction of the Battle of Princeton, and the later Charles C. Ingham by a fine three-quarter length seated portrait of De Witt Clinton.

A good head of Washington by Matthew Jouet, the Kentucky painter, the well-known full length of Washington as a young man by Charles Wilson Peale, and a portrait of Charles Carroll of Carrollton by the same artist, heads of George and Martha Washington and of Henry Clay by Rembrandt Peale, an admirable old-fashioned genre, "The Breakdown," by William Mount; a good replica of Trumbull's full length of Washington at Princeton; four excellent examples of the collaborators, Waldo and Jewett, including portraits of John C. Calhoun and Washington Irving, portraits of Col. Burns and William Clark, the explorer of the Northwest, by John Wesley Jarvis, and three good Sullys, one, a portrait of David Clinton Jones, an unusual example, complete the most striking canvases in this display.

H. H. Reppert, director of the Lenox Art Academy, 109 West One Hundred and Twenty-fourth street, is holding an exhibition of twenty-four of his own works, oils and water colors, there, to remain through to-morrow. Three canvases entitled "June Night," "Dawn of Day" and "Rainy Day, Virginia," show feeling for nature and are good in color.

WITH THE DEALERS.

By order of Fisher A. Baker and Henry G. Griffin, executors, the furnishings, rugs and paintings contained in the estates of F. W. Guiteau and Nancy G. Howe, of Irvington-on-the-Hudson, N. Y., will be placed on exhibition at the Fifth Avenue Art Galleries, No. 546 Fifth avenue, from April 30 to May 6, prior to dispersal at auction. The sale, which will be conducted by James P. Silo, will open on Monday, May 6, and will continue throughout the week. The proceeds from this sale will be given to Cornell University. The collection of antiques formed by B. Blumenthal will also be placed on exhibition and sold on the same dates.

A number of paintings by Aloysius O'Kelly, together with others by various modern American and foreign artists, were sold at auction at the Silo art galleries, No. 43 Liberty street, by Mr. Augustus W. Clarke on Thursday and yesterday afternoons. The sale was well attended and successful, as Mr. O'Kelly has many friends and admirers of his work. He was born in Dublin, Ireland, and studied under Bouguereau and Gérôme in Paris, at the Beaux Arts in Paris, and later at the Royal Academy Schools. He spent some years in Brittany, painting the Breton peasants, and then became an illustrator for the London Illustrated News. He made two visits to Egypt, painted two years in Morocco and Spain and then returned to Brittany, where he lived some years at Concarneau. In 1896 he came to New York, where he has since resided. He has exhibited at the Paris Salon, the Royal Academy and in Chicago, Philadelphia, Washington, Boston and New York. He is a figure and genre painter principally, and has good color range and sense and draws well.

Henry J. Duveen, who returned last week from a hurried trip to Europe, referring to the generally circulated report that he had bought the collection of paintings, tapestries and bric-a-brac accumulated by Rodolphe Kann, says that he has not acquired it.

"I wish I had," he declared in a published interview, "but as a matter of fact it will be impossible for any one to do so until next July, for the heirs have entered into an agreement not to sell it until that time."

The American Art News in its issue of April 6 stated that a Fifth avenue firm of art dealers had probably secured this collection, and the recent reports on which Mr. Duveen was interviewed, undoubtedly grew out of this statement. It will be noticed that Mr. Duveen says nothing as to his firm having secured an option on the Kann collection, and late Paris advices to the Art News are to the effect that the Duveen house is credited there with holding such option.—Ed.

At the galleries of William Clausen, No. 381 Fifth avenue, the annual spring exhibition of pictures by American artists will open on Monday, April 29, and will continue for two or three weeks. Among the artists who will be represented in the forthcoming display are Henry W. Ranger, Paul Dougherty, Edward Gay, J. G. Brown and Henry Golden Dearth.

Mr. David Connell, of James Connell & Sons, of London, who has been in New York for some weeks past, sailed on the Carmania on Tuesday last after a most successful business trip.

At the galleries of D. K. Kelekian, No. 252 Fifth avenue, among the new acquisitions are a fine collection of XV. century Persian potteries, a XIV. century Arabaian mosque globe and also a mosque lamp of the XIV. century.

Mr. E. F. Bonaventure sailed on La Provence Thursday last for his annual visit to his Paris home.

Mr. Roland Knoedler was to have sailed on La Provence on Thursday last for Paris. Mrs. Chelminski, his sister, who came over to New York for the recent wedding of her son, Mr. Henschel, connected with the Knoedler

house, and Miss Kerr, returned on La Provence.

An unusual and unique upright piano of French walnut ornamented in the French Gothic style, elaborately carved, is now at Steinway & Sons, 109 East 14th street. The key-plate of the piano is supported in columns, the lower panels are decorated with reverse scrolls. The upper panel in form of a French Gothic arch under which are a series of smaller panels, is elaborately decorated. Nothing has heretofore been exhibited of this nature, and the makers have shown remarkable skill in constructing this exclusive design.

The following circular is self-explanatory:

American Art Society, Philadelphia,
March 22, 1907.

We had almost completed our arrangements for giving a splendid Spring exhibition at Haseltine's Art Galleries, when the terrible panic on the Stock Exchange occurred, and our patrons informed us it would be impossible for them to purchase pictures, and advised that our exhibition be deferred until the Fall.

Under the circumstances we think it only fair and advisable to defer to their wishes. Due announcement will be given of our Fall exhibition.

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The paintings have been arranged in a most pleasing manner by Miss Merrick, under whose charge the exhibition comes. Miss Merrick is not only a student of art, but she is a charming conversationalist and talks in a most entertaining manner about the paintings, and the artists, many of whom she knows personally. The paintings hung under her supervision are seen to the very best advantage.—Lynchburg News, April 21.

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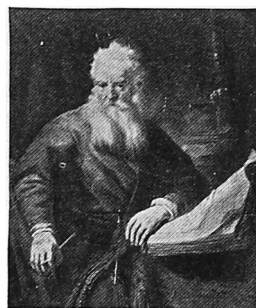
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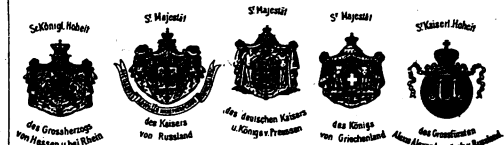
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